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Senior Recital: Michael Laroche, double bass

Department of Music, University of Richmond

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DEPARTMENT OF MUSIC



SENIOR RECITAL
Michael Laroche, double bass

assisted by

Joanne Kong, piano
Michael Hawkins, double bass
Mark Lomanno, piano
Tom Gardner, tenor saxophone
Howard Curtis, drums

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APRIL 4, 2002, 7:30 PM
PERKINSON RECITAL HALL

... PROGRAM ...

Vocalise, op. 34, no. 14 00:38

Sergei Rachmaninoff
(1873-1943)
trans. Stuart Sankey

Michael Laroche, double bass
Joanne Kong, piano

Sonata in G major

Andante

Allegro 6:46

Grave 8:24

Allegro 10:00

Benedetto Marcello
(1686-1739)
trans. Fred Zimmerman

Michael Laroche, double bass
Joanne Kong, piano

Portrait of Tracy

Unaccompanied solo for bass guitar

Michael Laroche
(b. 1979)

Après un Rêve 11:56

Gabriel Fauré
(1845-1924)
trans. Fred Zimmerman

Michael Laroche, double bass
Joanne Kong, piano

Do Nothin' Til You Hear From Me 23:26

Duke Ellington
(1899-1974)

Michael Laroche, double bass
Michael Hawkins, double bass

Waves of Passion and Delight 31:05

Michael Laroche
(b. 1979)

Michael Laroche, double bass
Mark Lomanno, piano
Tom Gardner, tenor saxophone
Howard Curtis, drums

Brown's New Blues 38:26

Ray Brown
(b. 1926)

Michael Laroche, double bass
Mark Lomanno, piano
Howard Curtis, drums

Vocalise

Perhaps Rachmaninoff's most recognizable composition, "Vocalise" was written sometime around 1915. Composed for Antonina Nezhdanova, a coloratura singer in Moscow, it has no words and was originally intended as a vocal exercise. It was first performed by Rachmaninoff and Nezhdanova, in January 1916. Though it was not the first wordless song in Russian music, it was the first to leave an impression on the public. The predominant feeling in the work is that of mourning and loss, possibly in reaction to the great war.

Sonata

The Baroque-era composer Benedetto Marcello worked most of his life in Venice. Like many Baroque Sonatas, this one is in four movements. The first is a very melodic Andante, followed by an Allegro. Listen for the playful interaction between the bass and piano in this second movement. The third movement, Grave, is in the key of the relative minor. The last movement is also Allegro, though faster than the second movement and very rhythmic.

Après un Rêve (After a Dream)

More than any other Fauré composition, "Après un Rêve" is a "singer's song" because of its lush melodic line. First released in 1877, the composition has since been transcribed for any number of instruments, including strings, keyboard instruments, and orchestra. Based on the title, one would assume the piece is an attempt to simulate the few moments after waking, when what is reality and what is a dream is not clear.

Dreaming to thee my heart I surrender;
When I wake, wherefore dost thou ever vanish?
How radiant were thine eyes,
thy voice how tender!
Fair thou as skies,
whence the sunshine night doth banish.

Ah! never more shall a dream entice me,
Should I e'er in thy love again rejoice me!
Ah, never more shall dreams entice me,
Should I in thy love e'er again rejoice me!
Ah, never more shall a dream entice me,
Should I again in thy love rejoice me!

Be mine, be mine forever,
Return, ah love, unto thy lover!
(text by Romain Bussine; translation by Dr. Th. Baker)

Do Nothin'

One of Duke Ellington's most famous compositions, "Do Nothin Til You Hear From Me" was partially derived from an earlier Ellington composition, "Concerto for Cootie." It was originally released in 1943, with lyrics written by Bob Russell. The melody consists mainly of a repetitive chromatic line, giving the tune a very bluesy inflection.

Do nothin' til you hear from me,
Pay no attention to what's said,
Why people tear the seam of anyone's dream,
is over my head.
Do nothin til you hear from me,
At least consider our romance,
If you should take the word of others you've heard,
I haven't a chance.
True I've been seen with someone new,
But does that mean that I'm untrue?
When we're apart the words in my heart
reveal how I feel about you.
Some kiss may cloud my memory,
And other arms may hold a thrill,
But please do nothin' til you hear it from me,
And you never will.

Waves of Passion and Delight

The form of this tune is ABAC. The melody in the A section consists mainly of chord extensions beyond the 7th, and the harmony remains static. The B and C sections are similar, with the same chord changes in the B section (major key) repeating themselves in the C section in the parallel minor. The rhythmic sense of the A section is very different from the B and C sections, making it challenging for the performers.

Brown's New Blues

There is no real melody to this tune, it is merely an open blues form. The open form is arguably one of the most important contributions that African culture has brought to American music. It gives performers the ability to express themselves individually, yet through a group dynamic. The open blues form is the mother of a great deal of 20th-century music, thus it is a fitting concert closer.

(notes by Michael Laroche)